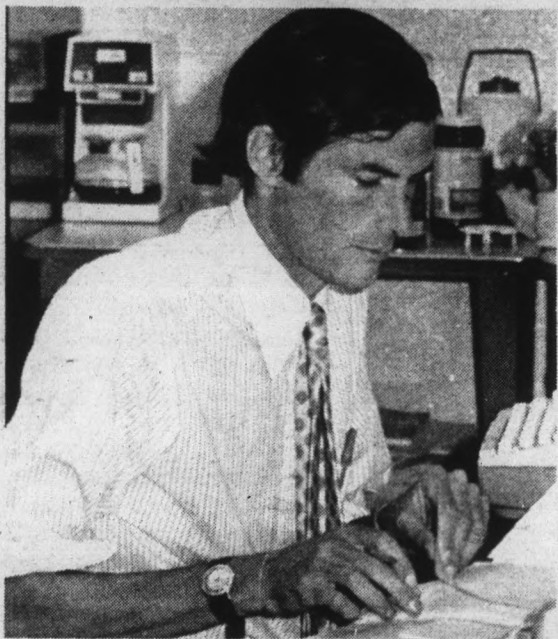


**Scholarship**

## **New Danas Announced**

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**Renovations**

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*SCENARIOS*

VOLUME 1 NO. 2

UNIVERSITY OF BRIDGEPORT

SEPTEMBER 10, 1981

25 CENTS



**“Remember the  
Golden Rule:  
Whoever has the Gold  
Makes the Rules.”**

**”**

*The Wizard of Id*

**“Power is Better  
Than Powerlessness.”**

**”**

*Albert Shanker, head of 520,000 members of  
the American Federation of Teachers.*

by Lisa A. Sahulka  
Co-Managing Editor

**C**ollective bargaining in universities developed as a response to a need for academic and political freedom, as a protective organ in light of declining enrollment, as a way to ensure faculty a voice in the decision-making process, and as a solution to decades of low pay and arbitrary treatment by school administrators. It was a product of 60's radicalism, and the reality that a professor's opinions, in and out of the classroom, political or otherwise, were subject to severe scrutiny, and were a determining factor in his job security.





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## Editorial

**by Lisa A. Sahulka**  
**Co-Managing Editor**

It is difficult to have perspective about something you're so close to. It is not unlike staring at your face in the mirror, until it becomes a seething mass of deformities. It is through this realm that changes must be derived, and it is because of the distortion that change is so difficult.

The initial variations that have been taking place over past years were on the whole appropriate, and in the case of format, essential. It is useless to argue the hindrances proposed by a weekly paper, they are obvious. And the inevitability of staff changes are as accepted as graduation. Using this reasoning, and the rather optimistic proposal that progress strengthens a product, I suggest a look in a forward direction is appropriate.

A major shift the *Scribe* will be taking is in the

presentation of news. A combination of two Junior journalism majors, Diane Koukol, and Joe Mandese should boost the news pages to a more professional level thus a more timely thought out end.

Elizabeth Amorosi will present page three as news analysis. It is hoped that through the tuning of facts covered on other pages, a more thorough examination of U.B. can be offered.

The arts pages will be directed by Steve Cioffi. It is obvious that this section of the paper in particular is an invaluable link between the Bernhard Center, and the student. A full recognition of this responsibility should be obvious beginning this week.

The sports pages have always been a relatively well read section, which in the same way as the arts pages, direct an understanding, and a link between students and the

gym. It is hoped the *Scribe* will get its act together in this area.

Features will be handled as they always have been...only with a more conscientious recognition of space limitations. It is hoped that what has always been a controversial aspect of the paper, will become a tasteful flavoring to a solid base.

Lastly, the graphics, which I feel create a positive tone for the paper, and an example of U.B. as a whole, will be continued. Creativity, and the more basic explorations of new things are the framework of any college education. It would be completely inappropriate to present a paper that was anything less than the concept of the area it covers.

The *Scribe* is indeed a service to U.B. students. It should not be a catalyst for apathy, nor should it necessarily be an organ to incite enthusiasm. The *Scribe* exists to inform. It should only be a means of information, in the tradition, and the principle of journalism. Granted it has not always performed in such a way...but then, most stores close when they are renovating.

## B.O.D.: Being There, Sundog, Southside

**by Don Ivanoff**

Now that classes are rolling along, BOD also has picked up the pace of its programming and will, in the next two weeks give this campus more entertainment than it has seen since last spring week.

This weekend we kick off with the hit comedy *Airplane*. Robert Hays, Julie Hagerty and Robert Stack star in this take off that happily lands right on target. There will be two shows on Thursday at 8 and 10:30 PM and an 8 PM show on Sunday. The Social Room is sure to be flying high for this film. The following weekend we'll be presenting *Being There*.

On Saturday, September 12, BOD is sponsoring an out door concert in People's Park. We're hoping for good weather this

time. (Our last scheduled out door concert was rained out.) The featured band will be *Sundog*. This band appeared on Monday at a "Battle of the Bands" at Meadowland's Racetrack in their native New Jersey. The band plays the music of Gary U.S. Bonds, Little Feat, and others including the Asbury Park sounds of Springsteen and Southside Johnny.

While I'm on the subject of New Jersey (my home state also) I'll mention that *Southside Johnny* tickets are still on sale. We've been selling them at a healthy pace and as the concert approaches they are sure to go even quicker. I just finished talking to Concert Committee Co-Chairman John "Smitty" Smith and he told me that *Southside* is bringing

more equipment than any other band in three years and it promises to be a "Super" show. Another New Jersey band *Back to Earth* will be the opening act. *Back to Earth* has opened before for *Southside* and has appeared here at UB for mixers several times.

The evening before the concert BOD will have its first mixer of the year in the gym. Connecticut born Michael Bolotin leads his group in both original material and works of others. As a songwriter Michael has written material for all four of his albums and recently had a song ("Still Thinking of You") recorded by Rex Smith. He has toured with Peter Frampton, The Marshall Tucker Group and others. He has also performed with Johnny Winter, Rick Derr-

inger and most recently Carlos Santana. In June, Santana and Bolotin sang the final encore together at Santana's sold out show at the New Haven Coliseum. It is not every mixer that we have a performer of this quality. It promises to be a great way to kick off the new year.

BOD resumes its normal Monday night meetings this upcoming Monday.

Everyone is asked to stop by at next Wednesday's Carnival of Clubs. (If you haven't heard enough about what BOD does it might be a good time to talk to us).

I'd finally like to thank everyone who's been calling the WHAT'S HAPPENING LINE at X 4488. The response has been wonderful.

If you're interested in writing for the *Scribe*, contact Lisa Sahulka at #3471

•NEWS WRITERS  
 •FEATURE WRITERS  
 •SPORTS WRITERS  
 •PHOTOGRAPHERS

## NICE STUFF

### Carnival Coming Soon

The Carnival of Clubs will be held Wednesday, September 16 from 1:00 to 5:00 in the Student Center Social Room. Most of the University's clubs, publications and the four classes will be on hand to answer questions about their organizations, and to encourage students to join their causes. Each club, or group of clubs, will have a carnival-style booth, with some sort of game or refreshments, in an effort to raise funds for the Easter Seal Rehabilitation Center of Eastern Fairfield County. Further information about the Carnival can be had by contacting the Student Council or your club president.

All students are encouraged to come and spend a part of the afternoon with the representatives of the University's student groups, and help a good cause.

### Going Places?

There is a Ride Board now available in the Student Center Lobby. Rides are being offered to Massachusetts, Rhode Island, New York and New Jersey, as well as to all parts of Connecticut. Check it out if you need, or can offer, a ride.

### Dance Concert

The Margo Knis Dance Ensemble will be in concert on Friday October 2 and Saturday October 3 at 8:00 P.M. in Mertens Theatre. The concert, which will premiere the ensembles new works, will cost \$3 for students, and \$4 general admission. For tickets call 576-4399.

### Law School Colloquium

The University of Bridgeport School of Law will hold a colloquium on "Legal Ethics" in the Carlson Library Building on Saturday, October 31. The colloquium, which will run from 10 A.M. to 1 P.M., is designed to introduce lawyers to ethical issues which arise in daily practice, and to offer advice on avoiding ethical problems. Speakers will include James Trowbridge, J.D. associate professor of law at the school, and Ralph Gregory Elliot, of Yale Law School. The cost per registrant is \$15. For further information, call the Law School Division of Continuing Education.



# Hail to the Chiefs

## Seniors Planning That Last Year

by Elizabeth Amorosi  
Co-Managing Editor

It's difficult to dislike Mike Maggioro and Joel Lomazzo.

Even though they endeavor to destroy what semblance of dignity a Scribe office interview might have, and even though they carefully frame, re-frame and don't frame answers to every question several times, one can't really be annoyed.

Maggioro and Lomazzo, senior class president and vice-president, are lively at best and uncontrollable at, well, less than best. A sit-down interview is no serious event as they play off one another with the skill of an old-time vaudeville team in a continuous effort to lighten the atmosphere in our shabby, but painfully clean office. There is much innuendo, chortling and general horsing around and even the rock on the staticky radio fails to slow their patter.

hence, is careful in his answers. Lomazzo, president last year and a common face behind the organization of many University activities, is more relaxed and consequently, less printable. They become a study in contrasts.

"I felt that after four years, I had made a lot of friends," explains Maggioro, "I thought that I could do something for them by representing their class."

The reason the two decided to run together was that they felt their talents were complementary. Lomazzo said, "I had the experience and he had the new ideas." They believed, and apparently the senior class agreed, that Lomazzo's experience would more than make up for Maggioro's lack, thereof.

The new ideas are in that just-before-planning stage. They're there, but not really, but they've got them, and they need work but...A big plan is some sort of trip to Atlantic City, in an effort to involve as

Wahlstrom Library, a statue that was destroyed in a storm before many of us were out of high school. Only the pedestal remains, which Lomazzo is quick to point out, doesn't, as rumored, mark the grave of any of the past presidents of the University. Thank you, Joel.

Also, on the list of senior class "must-do's", is defending their prestigious victory won during last year's Freshmen-Junior Olympics. This year, they promise, they will again embarrass the Class of 1984 in the Sophomore-Senior games. Maggioro noted that there was a great deal of participation in the games last spring, and that it represented perhaps the first real demonstration of class unity in the three years the class has been a part of the University.

The degree of class participation has always been at a noticeably low level, much to the embarrassment of those who have tried to encourage it. "We were the 'strike class' which kind of demoralized us," Lomazzo explains. "We began unorganized and it just kind of followed through." Maggioro and Lomazzo briefly debated who their class president had been during their sophomore year, and then gave up. "It's got to improve," said Maggioro hopefully. "It is our last year in school, after all."

The year will end in the usual, traditional manner with the Wistarian Ball and Senior Week. That was too far in advance for either to speculate about. The idea of fundraisers is another sketchy topic. "We've thought about raffling off Joe Monaco (Student Council treasurer and also a senior)," Lomazzo noted, "but the response was so minute...."

Maggioro is earnest. He is an "eye holder" in conversation, and his large brown eyes are infinitely believable. He is new at the game and thankfully



Today Bridgeport, Ct.....tomorrow Washington, DC?????

doesn't have all the right answers memorized yet. "I want to make the year enjoyable," he says. "We've all had enough of the academic part." He wants to be the one to turn around a class that hasn't expressed interest in the idea yet. Both he and Lomazzo desire to change the class, to "create new ideas and be able to use our imagination." Lomazzo is frank about his alleged shortcomings as president last year: "I can accomplish more when I'm not directly responsible for it."

Well, he's not directly responsible for it. Maggioro is, and his first order of business is the Carnival of Clubs on September 16. The senior class will have a booth there and will be doing their best to attract new "talent" in all senses of the word. The two hope that, among other things, some willing seniors will drop by and offer to get involved in the planning, organizing and publicizing aspects of the year, freeing Maggioro to some extent.

Maggioro hopes to work with the other class presidents; he's met them and finds them congenial. What else could he say under the circumstances? He's got vague plans for some sort of all school event involving the four classes and has already met a few of the candidates for freshman president. There's no doubt that he's doing the homework.

Maggioro is a mechanical engineering major, who looks forward to making "big bucks" someday, or to earning an MBA at a future date. A native of West Haven, this is his first semester as a campus resident

so he believes that he is better able to serve both the senior commuters and resident students, unlike someone who has never had the commuting experience. His hobby is carpentry and he's made bookcases and dog houses, among other creations.

Lomazzo is a Management and Industrial Relations major, because, "It was the longest major in the catalogue and I wanted to get my money's worth." He is thinking about graduate school, if his chosen occupation of gigolo doesn't pan out.

The senior class officers have an office, something they never had in past years. Through major student office reshuffling, (during which *The Scribe* valiantly gave up their executive offices to the yearbook, and the yearbook left their offices to the International Relations Club and the OPA sorority, and the OPA gave its offices to the Black Student Alliance and the Black Student Alliance gave its office to the class presidents and.....) space was found. Both Maggioro and Lomazzo have tidied up the place and can be seen most evenings looking anxiously down the hallway for visitors to while away the time with. This, on the second floor of the Student Center, next to the Council offices.

In conclusion Maggioro pauses, and says, "In three years at the University, I think I've learned enough to ably lead the senior class." We leave Lomazzo speculating about the possibilities of a senior orgy.

Good luck, guys.

*the Scribe*



Joel Lomazzo looks on in awe (?) as President Mike Maggioro faces the troubles of the seniors, unafraid.

They stop, though, just short of obnoxiousness, and they make what I construe as a serious attempt to be somewhat articulate. Maggioro, new to the political game at UB, is anxious to demonstrate his strong dedication to the Class of 1982, and,

many seniors as possible in an event. Maggioro and Lomazzo (they begin to sound like a law firm) are also toying with plans for a gift to be donated by the senior class to the University upon graduation. Ideally, they would like to replace the statue that once stood in front of

## No Longer the Youngsters, the Sophomores Get Ideas

by Elizabeth Amorosi  
Co-Managing Editor

Peter Raccasi is what fraternities used to call a legacy.

His dad graduated from the University in 1950, which makes him that valuable "child of a pleased alumni" colleges love so much. As he treks along paths his father walked over twenty years ago, he makes plans for his class. The sophomore class.

"Being here is like coming home again," he says. "I think I've been here as long as I can

remember." Raccasi took a year off after high school to decide what he wanted to do with his life. After working in a bank for a time, he decided his major was going to be Banking and Finance and his school was going to be Bridgeport.

He met his vice-president Heidi Skillman during his first semester and before long they had decided they wanted to lead the class together. "We figured we could really get a lot done," said Raccasi, "we had ideas last year but we didn't know who to go to with them." Skillman adds, "We're a good

team."

The team is full of plans for the new year. They're looking towards an emphasis on off-campus events such as skiing, camping trips and visits to New York City that wouldn't necessarily be limited to sophomores. They also want to have a large fundraiser, a flea market which, although it is still in the planning stages, has been much discussed by the two. "We want to raise enough money for some sophomore class activities," said Skillman. "Probably some sort of dance," added Raccasi, "something on the terms of the Winter Prelude, but with lower-priced tickets."

They would also like to co-sponsor a dance marathon again, the event last year that was the first big sign that the freshmen class was going to be something special. Raccasi also wants, "to get the class really involved in the security issue. That really needs student involvement."

Meetings for the class will be informal, promises Raccasi, because he thinks people are happier if they can be relaxed and comfortable. This class will also be represented at the Carnival of Clubs next week, although the president admittedly has a certain conflict of interest. "I just joined the In-



In this corner, Sophomore President Peter Raccasi and Vice president Heidi Skillman.

ternational Relations Club," he mentioned, "because I became very involved with the foreign students last year." Raccasi is one of the staunch supporters of the international students program, and he finds fault with the way a number of American students deal with the issue. "You can learn from these students," he said. "I've learned little things like where their countries really are, foreign words and exactly how the food is different." He has plans to try to get the international students involved with the sophomore class, to a certain extent. "There should at least be some of their ideas here," he said. "They are a part of the school."

Raccasi is the Security Coordinator at Schine Hall, where he is also a very happy resident. A startling fact, considering how often people grumble about the place. "It's really centrally located for me," he explains. "It's a newer dorm, it's coed and, well, you usually like any dorm you end up in."

Skillman, his vice president, wants to see more commuter involvement in class activities and she's more than interested in any social activities the class can come up with. She has a tiny doubt about their

Continued on page 11



Even a vice-president can be a reluctant sex symbol.



# Renovations Underway At Fones

by Diane Koukol  
Co-News Editor

Plans to renovate Fones School of Dental Hygiene began five years ago. This summer those plans became reality, and the school's Division Director hopes the project will be completed by Sept. 11.

"This plan goes back about five years," explained Jocelyne Roman, Division Director. "It's a project that's been put on the back burner because of priorities. Now, it's become a necessity."

According to Roman, the renovation plans began when the administration agreed that the school needed new equipment.

A faculty committee then met to discuss the outdated equipment, and what could be done to improve the facilities. After the committee made decisions on what was needed, the faculty met with Dean Nechasek, Vice-president Henigan and Virginia Overson in purchasing.

"The administration decided yes, we do need equipment. Then, we decided what we needed," Roman said. "The renovations include new updated dental units, new lighting, new cabinets and venetian blinds."

"We're renovating at the least possible cost," said Roman. "Of course, the big cost is the equipment."

Fones Clinic, located in Eleanor Naylor Dana Hall, consists of a large room containing 38 dental units. Half of the clinic is now being renovated. The other half will be completed during the summer of '82, according to Roman.

Last semester students in one of the University's Interior Design classes submitted their floor plans to the Fones administration for consideration. The committee chose a floor plan drawn up by Douglas Jones, a junior Industrial Design major.

"We didn't end up using his design," Roman explained. "It was very good. But, we had to make modifications according to our budget."

These modifications were done by Professor Maria Popova, a past instructor at the University, according to Roman.

"The sand and the sea is our new theme," Roman laughed as she pointed to the new blue and beige chairs, and lights recessed into the ceiling.

"The lighting was one of the most critical changes," she said. "There is actually less light now, but the lighting is better than

those long rows of fluorescent lights."

"Also, the new chairs are designed for sit-down dentistry. Our old chairs were designed for stand-up dentistry, which is obsolete."

Twenty of the 38 new chairs are mounted on the repainted bases of the discarded chairs. The new equipment is simple but functional and very necessary, according to Roman. There have been no renovations at Fones since 1962.

The new chairs will be arranged in three rows of six chairs, with a large divider in the middle of the room. The divider also serves as a base for sinks and cabinets.

"It's a much improved teaching arrangement than we had before," Roman said.

Space is also being saved by the new arrangement. There will be a hook-up between each pair of chairs, as opposed to the previous hook-up at each station.

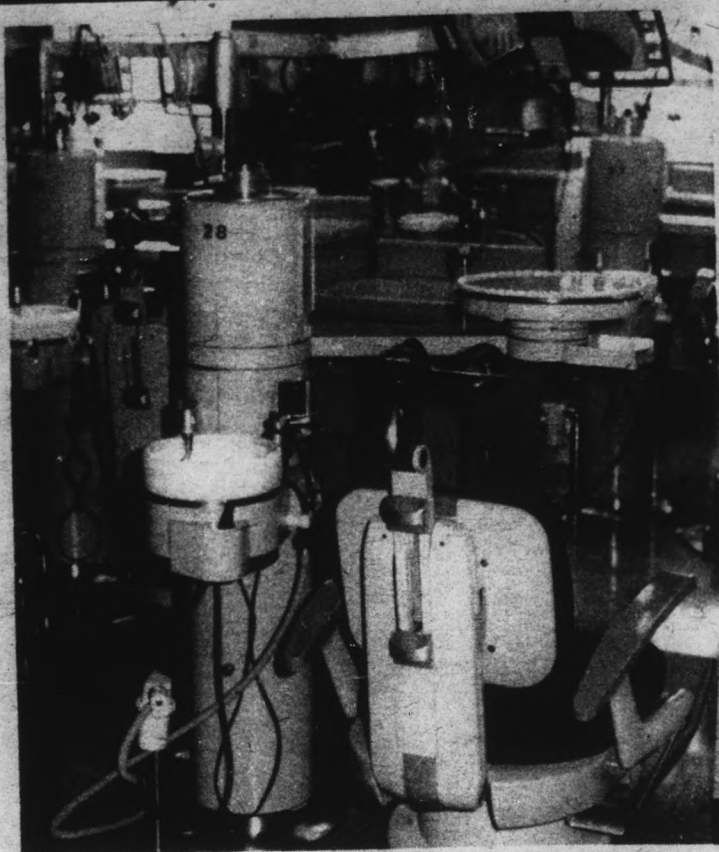
Though enthusiasm about the project at Fones is overwhelming, the renovation has had minor set-backs. For example, how and where to discard the old equipment.

"We've donated some," Roman said. "And some we have had to discard because it's just obsolete."

The school is also sending six of its old stations to be set up at the Southwest Health Center in Bridgeport. The center provides dental services for residents of the community. Dental hygiene students will be working at the center as part of their training, according to Roman.

The school is also still trying to raise funds for the project.

"We've been working with



The old dental units at Fones will still be used until the completion of the clinic renovations.

the development office; with Vice-president Cox and John Martin there, on some programs to seek funds," Roman said.

According to Roman, each unit costs approximately \$6,000. The Development office is considering the idea of placing a plaque on each chair with the name of the persons who donated the money for the station.

But, the project is facing a bigger problem - the reason that all the new dental chairs are sitting in the clinic, but no one is working on the installation. The school has not received all the

equipment they need.

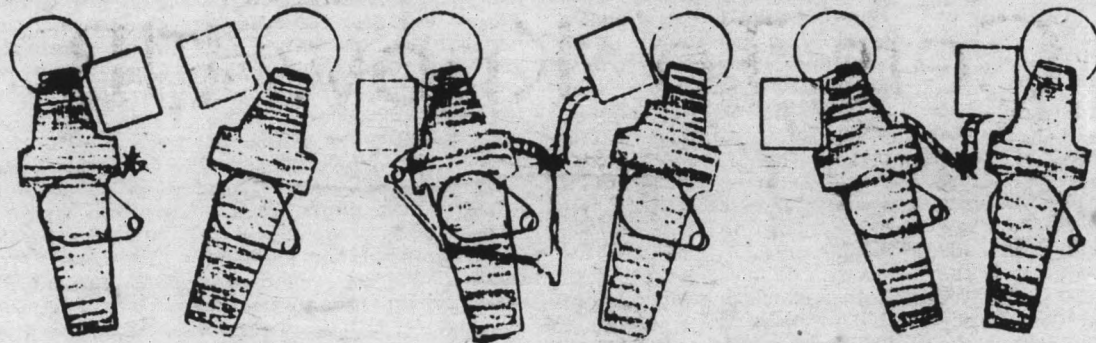
"Al Mosman at Building and Grounds and his crew have been a tremendous help during the summer," Roman said. "But, we cannot continue until the equipment arrives."

"We are waiting for the dental carts," Roman explained, referring to the small tables which will be placed beside each chair. The tables hold individual viewers, air and water units and storage.

"They assured us that once we receive them, they could have them installed in two days," Roman said. "So, we're planning to have the project completed by the end of next week."

"Those tables are somewhere between Oregon and Bridgeport right now," she continued, shaking her head. "But, of course, school is functioning as usual."

"Some students thought we wouldn't be operating and they wouldn't have clinic. No way," she laughed. "We'll just be using our old facilities."



The new floor plans allow for the dental units to be arranged in three rows of six chairs.

the Scribe

## University Gains Faculty and Administrators

by Jamie Fine  
and Marla Halper

This year 22 new members have been added to the University's administration, four campus colleges and law school.

New administrative appointments are Ellen Meltzer, Special Programs Officer of Continuing Education, and James Nazzaro, Dean of the College of Arts and Humanities.

Meltzer, a Brandeis University graduate who previously was the assistant coordinator of campus programs at the University of Houston, plans to concentrate on non-credit classes and provide a "future education serving life-long learners."

Dean Nazzaro received his Ph.D. from Columbia University and was the Chairman of the Psychology department at the University of North Florida. His main reason for coming to UB was for "greater responsibility

and challenge."

The College of Arts and Humanities has added two assistant professors, Michael Carubia and Adele Shtern, to its faculty.

Carubia, who previously taught at Hofstra University and Nassau Community College, will be teaching Jazz Studies. He received his degree in Theory/Composition from the University of Miami.

A graduate of Yale University, Shtern was previously a part-time instructor in UB's Art Department and will now be teaching Graphic Design.

Five new faculty members have been added to the College of Business and Public Management including Samuel M. Natale and Herbert L. Jensen, associate professors of Management and Accounting respectively.

Other additions to the College include assistant professors in Administrative Science Jian-Tsair Teng, who received his Ph.D. from Carnegie-Melon University,

and Estelle Kovachavi, who received her masters degree from the University of Wisconsin and was formerly a part-time instructor in the Department of Administrative Science.

Glen Bassett, who will be serving as visiting professor of Management and Industrial Relations also joins the College of Business and Public Management. Bassett had been a part-time instructor at the University also.

Joanne Fletcher and Rosemary Kohut are the new assistant professors in UB's College of Health Science's Dental Hygiene program.

Fletcher received her Master of Science degree in Bio-Nutrition from the University of Bridgeport and has also instructed at the University's School of Dental Hygiene.

Kohut, previously an assistant professor and supervisor of Dental Hygiene at Indiana University's School of Dentistry, has a master's

in Education from Pennsylvania State University.

Joyce Ann Rogalin and Katherine Szor have recently been named instructors in Dental Hygiene. Both have worked at Fones School of Dental Hygiene.

Two assistant professors and one instructor have been added to the Nursing Program.

Assistant professor Ann Marie Leonard was formerly a Nurse Clinician at Norwalk Hospital and attended Columbia University.

The former Clinical Supervisor of UB's Baccalaureate Nursing Program, Rosemary Messina, has been named assistant professor of Baccalaureate Nursing.

Nursing instructor Marylen McEvoy worked as a nurse practitioner in Newark, New Jersey and attended Columbia University.

Robert Zahorchak, the Biology Department's newest assistant professor, obtained a Ph.D. in Microbiology from Michigan State University.

Sherman Porter, a 1979 graduate of Computer Engineering at UB, will be instructing classes in that field at the College of Science and Engineering.

UB's School of Law not only has a new location in the Carlson and Wahlstrom libraries; it has four new faculty members, too.

Professor of Law, Richard Arens is a graduate of Yale University and formerly taught at Temple University. Richard Cohen, Instructor of Legal Skills, has worked with the law firm of Cohen and Wolf. Cohen is a graduate of the University of Connecticut.

David Rosettenstein has been named an assistant professor of Law and Alexander Meiklejohn has been named visiting assistant professor of law. Meiklejohn previously worked with Niles and Gibbs law firm and is a graduate of the University of Chicago.

the Scribe



# Room Assignments Still Indefinite

by Joseph Mandese  
Co-News Editor

When incoming and returning UB students moved into their dorms this semester they found new fixtures in some of the lounges: Other students. Specifically, ELS students.

The ELS students didn't necessarily want to move into the lounges. They were re-routed to make room for a record number of full-time residing students. Why the confusion? According to Jane Roseman, Assistant Director of Residence Halls, the university's residence population is up "a significant amount over its capacity." And she expects it to stay that way "at least into mid-October."

Although the number of students living on campus has risen, it doesn't necessarily mean that enrollment has. Nobody in the Administration seems to know what UB's enrollment actually is at this point. Not Jerry Davis Assistant Dean of Admissions, nor Warren K. Cooper, Vice-president for Enrollment Planning. The figures haven't been finalized yet. But Cooper did offer the comment that enrollment "should be up slightly over last year."

So why the overcrowded residence halls? Well, it seems that while the real enrollment hasn't increased significantly, the number of students that live on campus has. A combination of a 25 percent increase in incoming freshmen (who usually either live

on campus, or commute) and a record number of graduating seniors (who tend to live off campus or commute) last May, could be the reason. But the problem could also be attributed to scheduling housing for ELS students, who attend the University on a different cycle than regular students.

The ELS students had been living in dorm rooms over the summer, but were forced to move into alternative housing when regular full-time students began arriving for this semester.

"They weren't happy about moving and uprooting themselves. Who would be? But we tried to make it as easy as possible for them," says Roseman. "We tried to find them something satisfactory in alternative housing. Right now they're living in guest rooms in Schine, re-converted offices and in the small lounges in Warner and Bodine. We set them up as rooms, with three per room. The biggest problem is that they don't have phones."

Roseman expects the load to lighten, when the new ELS session begins on Sept. 7. "I'm not sure, but I think at this point we have about 200 ELS students on campus. The housing population could go up or down, but I think it'll probably go down. It all depends on the change in population with the new session," she says.

"The problem with the ELS

population is that it increases significantly every summer because kids are on vacation and they come here for a couple of months to study for vacation, or tour," says Roseman. "So it's hard to plan for. I didn't expect anything like this, but I think it won't be too bad to put up with for a while. Also, many of the ELS kids who are living in the lounges right now, will be leaving after this session. My plans are to eventually free up those lounges."

But for the time being, ELS students may be paying more for less. Beginning Sept. 1, the monthly rate for an ELS student is \$205 for a double as a double room. While a regular full-time undergraduate student pays \$742 per semester for that same double as a double room. "The ELS students may be paying a bit more, but that's partly due to the fact that they pay by monthly rates and not by the semester," explains Roseman.

Aside from paying more, ELS students aren't getting doubles as doubles. Beside the ELS students presently tripled up in lounges, there are male ELS students who are tripled up in double rooms on the second floor of Rennell Hall.

"I've got two obligations going on here," says Roseman. "I have an obligation to my regular UB students, and I have an obligation to the ELS students. What takes priority here, I don't know. In my heart I feel for both of them. I felt for both of them when we were

setting up the lounges. I said, 'Shit, we have to put these kids in lounges! We tried to make it as comfortable for them as possible. This is just one of those situations where I'll be damned if I do, and damned if I don't.'"

Despite the problems with re-shuffling the ELS students, Roseman claims that, "We have housing for anyone that wants it." But the question is what kind of housing will it be? Coming into this semester, many returning UB students had commitments from the RHA for special housing arrangements, such as doubles as singles and triples as doubles, but most of those students are waiting in limbo."

"People are very upset about it, but what can I do?" says Roseman. "Last semester, returning students who were eligible, participated in lotteries to see who would get singles as singles,

doubles as singles, or triples as doubles. Presently only students who won singles as singles have gotten those rooms. The others will just have to wait until there is enough room available."

Roseman says that most of the students on the waiting list for double/singles or triple/doubles will eventually get them. Where does she expect the space to come from? "There is a possibility of no-shows. That's what we're waiting for," she says.

"As for the ELS students, the people who are staying will eventually be moved into regular rooms. I expect this all to be a temporary thing," says Roseman. "It's a month to month thing with the ELS students. There is always a high turnover with them in the summer and early fall."

*the Scribe*



Residence Hall Director Jane Roseman is still working on dormitory room assignments.

## Dean Gets To Know UB

by Diane Koukol  
Co-News Editor



Newly appointed Dean of Arts and Humanities, Dr. James Nazzaro.

The first week at a new university is always full of adjustments. This is true for new administration members as well as for students.

Dr. James Nazzaro, newly appointed Dean of the College of Arts and Humanities, spent his first week at the university "visiting departments, talking to people and reading a lot of meeting minutes and notes."

Nazzaro came to Bridgeport from the University of North Florida, where he was Chairman of the Psychology Department. He received his Ph.D. in Psychology from Columbia University.

"I guess I heard that I got the job around late May," Nazzaro said. "This position is definitely a step up. It seems intriguing and involves more responsibilities. Sometimes being new can work to your advantage. There's a type of honeymoon period, and there's a lot to learn," the new Dean said.

The added responsibilities in handling more than one department does not present a problem for Nazzaro.

"Obviously whoever was chosen for this job would have to have insights about other disciplines. I do have some interests in other areas than psychology," Nazzaro said, leaning back in the large easy chair in his Dana Hall office. "For example, I have some interests in music. As a matter of fact, I just came back from visiting the music department."

Nazzaro also has some background in foreign languages. "My parents were Canadian, and French is my first language. I didn't start speaking English until I

was about eight years old," he explained.

But, what brought Nazzaro back up North?

"Well, this whole area has a lot of culture," Nazzaro said looking out his office window. "The town itself may not be appealing, but there are so many things open to the students here. It's not like that in Florida. This is also a much larger university."

Nazzaro was reluctant to discuss any problems he has confronted, or any changes he is planning for the College of Arts and Humanities. "I can't answer that yet," he said with a smile. "It's too early for me to say. I've had no big problems yet, but I'm sure there are going to be some."

"So far, I'm handling the faculty problems. But, you don't come in and tell a faculty what to do. You have to work with them. It's a mutual effort," he continued.

"I would be in a bad position right now to advise students. I will miss teaching, though. Perhaps I will do some later on. They already said I could do that if I wish," Nazzaro said.

"As far as changes go, I don't have anything definite in mind. Of the facilities I have seen - some could be beefed up, and some are really excellent," he continued.

But if Nazzaro had to pinpoint one university problem, he said it would be inflation.

"Inflation is a problem everywhere," he explained. "It's so hard to try and keep pace. You don't have the freedom you had before. But, almost any university these days can afford to hire good faculty. It's a buyers market. And, like I said before, I think Bridgeport has a lot to offer."

*the Scribe*



**A**ware of this situation, University of Bridgeport faculty certified their chapter of the American Association of University Professors in May of 1973. Since then there have been two strikes; one lasting three days, the other 16.

The first contract to be negotiated under collective bargaining occurred in 1975. An agreement was reached on salary increments, and fringe benefits, but other matters dealing with productivity and tenure were left unsettled. Productivity refers to the amount of income being made in a college department, as compared to the amount of expenses being incurred.

It was this issue that carried over to 1976 when agreements were finally reached between the administration and the faculty. At this time a University Productivity Committee was assembled. The panel was to hand decisions on the creation, or abolishment of University programs, and the layoffs of professors based on student enrollment and other criteria.

Justus van der Kroef, President of the AAUP at the time, commented the 1976 agreement was "one of the first contracts in the country in which the faculty was made a co-determining factor on preparing budgets, and evaluating performances."

Two years later, negotiations began again. This time a 16 day strike was to follow unsuccessful talks. The major issues continued to be faculty salaries, layoffs, and the faculty's right to active decision-making within the University's structure.

The new contract, which was ratified after a mediation panel was formed, allowed for the layoffs of tenured teachers under certain conditions, as long as the decision was based on the administration's fair and objective assessment of institutional needs and financial conditions. The faculty also received an

8% pay increase for the first year, and 6.5% in the next two years. Finally the contract contained assurances of the faculty's role in U.B. decision-making.

This year, tenure has once again surfaced as a major issue in negotiations and reportedly was the main hinderance to an agreement. This year, faculty grappled with the process by which a tenured professor can be fired, in the light of nearly a dozen layoffs since 1979. Six professors were fired from the Instruction department in 1980, two were fired from the History department in 1979, and one was fired from Health Education in that same year. In addition the secretarial administration program is slated to be phased out by 1982.

The AAUP proposed and got more faculty say in the process by which the layoff procedure took place. According to the recent agreement, faculty members will receive more notice of intended layoffs. The contract also (besides the salary increases), creates an internal arbitration process, in which chairpersons of faculty personnel committees can make decisions on whether the University is intentionally holding work from a teacher.

That the administration even bargained with the UBAAUP is amazing in light of the Supreme Court's February 1980 ruling on Yeshiva College. The court, in a 5-4 decision, ruled that Yeshiva faculty played a decisive role in the decision-making at the private institution. Because of this managerial position, faculty could not collectively bargain with the administration. In other words, collective bargaining is impermissible, because the interest of the administration and the faculty are the same.

It is argued that this decision applies only to Yeshiva College, although some universities took advantage immediately of the ruling. As it stands, at least for Yeshiva, the

authority the faculty had as far as influencing curriculum, grading, admissions, matriculation standards, course scheduling and the ability to make recommendations on hiring, promotion, and tenure was their undoing.

According to the General Counsel for the AAUP, the Yeshiva decision creates a Catch-22 situation. "It is now to the advantage of an influential faculty to prove that it is powerless, and to the advantage of an

# College Bargaining Tenure And the Two Again

LISA A. SA  
CO-MANAGING



Negotiators relax during marathon talks last week.

autocratic administration to prove that all it does is carry out the wishes of the faculty."

The repercussions of this decision, and what it does and does not stand for is silently making itself felt at the University. It is not the Supreme Court decision, but the basic question of who makes the rules at U.B. that surfaces under the light of "Yeshiva."

It is obvious from scanning the years since collective bargaining was first employed at U.B. that "who rules the school" has never once been on the back burner. David Reilly, Associate Vice President for Personnel Administration, pointed out initial arguments from the University centered on "the old collegiate idea, which holds that the faculty and administrators are equal in the operation of the University." He added that when a union enters into this situation, an adversarial relationship has to ensue, and the collegial ideal is lost.

Reilly did, however, point out that an adversarial situation isn't necessary. According to him, these can be a "good working relationship" between the faculty and the administration. Reilly feels many necessary procedures have been codified in the wake of contract negotiations, such as the recent understanding on tenure.

Still, even with these new understandings, which help the administration in its managerial role, they would be better off without a union. "From the perspective of the upper administration, it would certainly



be easier to run the university without collective bargaining," Reilly said.

**B**ut what does all this mean to the student? As far as collective bargaining and the UBAAUP goes, it should mean academic freedom, and creative innovations in the classroom. Tenure, a teacher "has" after seven years of probation, teaching is the gospel of the

# Collective Bargaining, Tenure... The Student Against One?

A. SAHULKA  
AGING EDITOR

Union. This is natural, because most organizations protect the majority. But how good is tenure for the student?

Tenure is going to become an even more pressing issue as the 80's turn to the 90's. Fred E. Crossland, in a 1980 issue of *Change* magazine addressed the problem of declining enrollment. "I may be too optimistic," he said "but I think that about 40% of the known...decline will be offset by a variety of schemes to increase participation rates and enroll older persons. Accordingly, even though the college age group will be reduced by about a quarter during the next 15 years, I suspect there will be a reduction of only 15% in total enrollment headcount." The following figures appear in a November, 1979 publication issued jointly by the Western Interstate Commission of Higher Education, the National Institute of Indepen-

**“ To understand the effects of tenure, it is useful to consider the effects of alcohol... ”**

dent Colleges and Universities, and the Teachers Insurance and Annuity Association. The basic data was provided by officials from all 50 states and reveal the decline in high school graduates between 1979 and 1990—Pa. minus 39%, N.J. minus 39%, N.Y.

43%, Ct. 43%, Mass. 43%, R.I. 49%.

The situation described by Crossland can only mean more teachers will be laid off in the future. It is certain, at least under UBAAUP doctrine that non-tenured faculty, 30% of the faculty will be the first to go. This may be working policy for the Union, but how does this ranking system affect the quality of education at U.B.?

James O'Toole wrote in June/July issue of *Change* "To understand the effects of tenure, it is useful to consider the effects of alcohol: The first draught is usually medicinal. The elixir is a shield against unbearable pain. It is administered, perhaps, as an antidote to stress or to cope with trauma. But what begins as a means to succor from physical and psychological suffering imperceptibly, but inevitably, becomes an end in itself. Without recognizing it, one grows dependent on the drug. It gradually begins to distort one's sense of reality and leads to saying and doing things one would not have done in a non-addicted state. Often it leads to a kind of languor and to neglect of important tasks. The alcoholics' once bright potential, slips away in a haze of paranoia, hostility, irresponsibility and self-disrespect. But significantly the alcoholic will not, cannot, admit to the addiction. The alcoholic invents all sorts of reasons why he or she cannot live without a drink. The alcoholic is consumed by fear of life, without a support line. And try as he might to avoid it, there is an inescapable and terrible fact that the alcoholic must ultimately face: There is only one sure cure for alcoholism—abstinence."

These hefty reflections are the forerunners of several major asseverations, the most important of which is the issue of turnover, or how many new people, new ideas, and new skills a college takes in. O'Toole gives the rate of turnover per year beginning at about 8%, until by 1972 it has dwindled to 1.4%, and by 1980, "the rate is probably far below 1%."

What this means is that in some case the median age of tenured faculty may be as low as 45. So these tenured professors may work with the same small group of colleagues for the next 20 years. This, O'Toole concludes, "cannot possibly be healthy for students or the faculty members themselves...We are witness to an incredible reversal," he continued. "The tenure system was originally designed to protect the most innovative scholars (whom might be unappreciated because they were ahead of their time) now protects those who run nothing but multiple regressions of insignificant data, and someone else's data at that."

In addition to O'Toole's points, tenure also takes away the freedom of the non-tenured faculty member, for to deviate from the normal path of education may put him on line to be denied tenure.

And this is more than scholarly stuffiness. Four U.B. non-tenured faculty members have been given their notice and will not return to the University next year. Professor Hans van der Geissen, Professor Walter Carroll, Dr. Robert Regan and Debbie Polca were all terminated on the basis of institutional need, one of the two basis on which professors can be terminated; the other being the professors concerned not being recommended for reappointment by the necessary parties.



**President Leland Miles and Vice President Edwin G. Eigel. Eigel was recently named Provost by the President.**

All these terminations have this in common: all four people were unanimously recommended for reappointment by the department personnel and the college personnel committee, and the Dean of Arts and Humanities, and finally by Vice President Edwin G. Eigel.

All these recommendations however, mean...nothing, because President Leland Miles while not doubting their teaching abilities, decided that their services were no longer required on the basis of institutional need. The basic crux of the issue is simply that non-tenured faculty can be fired without explanation. The president and the administration are insisting they do not have to explain what institutional need is because the president is in the unique position of president of the university.

Van der Geissen of the Political Science department holds that "if that's true, there is no academic freedom for non-tenured faculty. We argue, therefore that his opinion cannot be correct."

*Continued on page 12*



# Movies That Did Pretty Well: Summer 1981



by Steve Cioffi  
Lively Arts Editor

## RAIDERS OF THE LOST ARK

RAIDERS OF THE LOST ARK is like a roller-coaster ride. It has moments of exhilaration, moments of tension and it's a hell of a lot of fun provided you get into it. But after the ride is over, you're left with very little. No thought provoking messages and maybe one tiny moment of insightful political commentary. RAIDERS is still playing to packed houses three months after its initial release and has turned out to be the one film of the summer that people go to see five or six times.

The film stars Harrison Ford as a tip-roaring archaeologist with the highly improbable name of Indiana Jones. Ford was the leading male romantic of last summer with his performance in THE EMPIRE STRIKES OUT, and runs the risk of getting typecast with a similar role in RAIDERS. But he and his girlfriend (Karen Allen) look great together so it really doesn't matter, because the kids just love 'em.

RAIDERS deserves to be seen if only for the wonderful sound and visual effects. Lighting looks like an Oskar Fischinger motion study. You get to see a guy's face melt off. There are punches which not only THUD but go THWACK, at the same time, bullets sound like heavy artillery instead of those ones that went "pa-chingggg" in World War Two films. And when Indy Jones gets shot in the arm, it SPLURTS all over the place.

Director Steven Spielberg has set RAIDERS OF THE LOST ARK in the late 1930's, and by doing so he has borrowed heavily from the cinematic conventions of that era. Some of the choreography in RAIDERS is highly stylized, reminiscent of the hyperactive musicals and wacky screwball comedies of yesteryear. Two years ago, Spielberg tried to make his own wacky screwball comedy: 1941, which didn't do too well. In RAIDERS, it seems as if Spielberg is re-using certain bits of material that didn't quite work in 1941. These bits do work in the current film. And the bucks roll right on in.

## SUPERMAN II

First of all, there IS going to be a SUPERMAN 3. The idea of a blockbuster-budget Superman serial isn't really astounding since most of us grew up watching bullets bounce off of George Reeves' chest on television. America has by now become accustomed to the Superman character, the only drawback to movie audiences being that we always KNOW he's gonna win. He has to, because the movie's named after him.

SUPERMAN 2 includes one interesting new subplot: the romance and marriage of Clark Kent and Lois Lane, which has been hinted at for some time but never really explored to this degree. However, the remainder of the film is merely a reweaving of stock super-hero escapades. One pre-teenager was heard to mutter "Gimme a BREAK!" as he watched Lois Lane perform a spectacular jump to safety, clinging to the undercarriage of an Eiffel Tower elevator. Nothing in SUPERMAN 2 is too spectacular because we know that Superman can do ANYTHING. He can repair a bridge in two seconds - make the earth spin backwards and even pop a champagne cork with his eyes. The man is a MARVEL! As far as action goes, there are a great many reliances on car crashes and explosions to generate excitement. And some of the special-effect matte shots are just terrible.

Christopher Reeve and Margot Kidder as Clark and Lois make an interesting combination. Big stars like Ned Beatty, Valerie Perrine, Suzannah York and Jackie Cooper have teeny-tiny bits of screen time but get their names on the poster anyway. The film does make a wise choice in getting the most mileage out of Gene Hackman (as Lex Luthor), the film's most valuable asset. Mister Hackman is one of the three best contemporary American film actors working today, and in SUPERMAN 2 he shows us that he's got wonderful comic timing. Fans of the French Actor Jean-Pierre Cassel may be startled to see that Monsieur Cassel makes an unbilled cameo appearance as the White House General who stands in front of President E.G. Marshall. Meanwhile, fans of Marlo Brandon will be relieved to hear that he has nothing whatsoever to do with SUPERMAN 2.

## OUTLAND

Before I say anything good about OUTLAND, allow me first to reiterate what this film has been accused of: thievery. Practically every film critic around has resented OUTLAND because of its obvious resemblance to a 1952 Western called HIGH NOON, which starred Gary Cooper. And perhaps these people are justified in their hatred towards OUTLAND, but then along comes the old adage that there are only eight notes in all of music and merely twenty-six letters in the English alphabet. Thinking up an original story these days is pretty difficult when there are so many old stories around and the discard pile is growing larger by the instant. WHY NOT grab



an old story off the shelf, dust it off a bit and add a couple of subplots to it if it's gonna make money? That's all that really MATTERS in the long run! Everybody knows that CITIZEN KANE, THE SEARCHERS and VERTIGO were flops, while GREASE, JAWS and THE TOWERING INFERNO raked in so much munny that it wasn't funny.

OUTLAND is more of a skin-graft of plot premises from HIGH NOON than an out-and-out remake. Sean Connery stars as the new Marshal of an interplanetary mining community on one of Jupiter's moons. These miners live in a confined atmosphere, and part of their pay includes a steady quantity of some synthetic, red, kool-aid-like drug called Euphomol. They inject this stuff into their veins with a gun that looks like a labelmaker or one of those things that shoots quarters into tollbooths. There's trouble a-brew, and Connery's got to find out what's up before he gets himself killed.

Connery gives a very solid, authoritative performance; which is essential since the film focuses solely on his character. Frances Sternhagen is quite good as the snappy Dr. Lazarus, an overworked staff physician who doesn't mind a few drinks now and then. Peter Boyle is effective though limited in his stock role as a General Manager who looks out for number one. There are some good special effects and some REALLY neat computer animation diagrams. OUTLAND does not become overly self-conscious of its want to provide outer-space thrills and chills like an ALIEN or a STAR WARS. The story unfurls at its own pace and makes for futuristic escapist fun that's good 'n' harmless.

## FOR YOUR EYES ONLY

FOR YOUR EYES ONLY makes one aware of the standard format which the newer films of the James Bond series have taken. First, Bond comes on screen and shoots the eye and all of that "blood" flows down the screen. Then there's a thrilling prologue which usually turns out to be the most exciting scene in the movie. Then come the

beautiful Maurice Binder title sequences, and soon enough good old James Bond is surrounded by beautiful girls, fast cars and great scenery. It's become a prescribed formula. The plot of FOR YOUR EYES ONLY seems like a thinly-etched and hastily-constructed clothesline to hang the familiar James Bond elements on. The story moves along a certain route which makes sure that cars will crash and explode, people will get killed in fascinating ways and Roger Moore will get to say "My name is Bond---JAMES Bond" once again. And the shots of bikini-clad beauties by a swimming pool have become obligatory.

This is the most distant Bond film as far as characters are concerned. We already know who James Bond is through sheer filmlore reputation. But for some reason, we can't get too involved with any of the other characters in FOR YOUR EYES ONLY, they're merely two-dimensional pieces of scenery that move and talk. There are no "gimmick" villains such as an Oddjob or a Jaws or a Knick-Nack in this Bond film; nobody with an eccentrically-evil character trait that would make them especially endearing to audiences. Here the villains are merely faceless bad guys with no distinguishing characteristics at all. It's a shadow play of black-hats versus white-hats, with a few grey-hats thrown in for balance.

FOR YOUR EYES ONLY is the stuff of which great coming-attraction trailers are made. Director John Glen was a second-unit chief for some earlier Bond films, so maybe it's not surprising that much of this film is comprised of location shots, crowd scenes, hand-held shots, random stunts and chase scenes. Lots and lots of chase scenes. Bond and his girlfriend (Carole Bouquet) hop into her car and get chased by bad guys. Bond gets on skis and they chase him with motorcycles. Bond takes a walk along the beach and gets chased by dune buggies. These chase scenes, while being lively and sometimes amusing, are constructed in such a fast-paced manner that some viewers might get a headache. I sure did. And Bill Conti's score is at best intrusive, never quite connecting with what happens on screen.

James Bond films have become as familiar a part of moviegoing as popcorn. You wait in line for it, plunk down your money and you know exactly what you're getting. Just don't expect it to taste like caviar. And unless something really amazing happens in future installments, it is more than apparent that the best films of the Bond series have long since passed.

## NEW YORK, NEW YORK

Martin Scorsese's film-noir musical starring Liza Minnelli and Robert DeNiro was originally released in 1977 and flopped like a fish out of water, both critically and financially. Okay, fine. Four years later, twelve minutes that were cut from the film are restored and NEW YORK, NEW YORK was granted



a limited, one-week-only engagement at a posh NYC screening house. The critics saw it again and many of them about-faced and hailed the film as a masterpiece. You figure it out.

NEW YORK, NEW YORK is a frustrating film but also a very important one. It has two big Boxoffice stars, a powerfully hyperkinetic director and all the glittering elements of a classical Hollywood boy-meets-girl musical behind it. However, the story itself is very dark. Scorsese has done a very innovative thing in trying to fuse a downbeat psychological drama within the frame of a glossy musical. But the tension within NEW YORK, NEW YORK leaps right off the screen and jabs you square in the stomach. Some scenes are painful to watch because we're simply not used to seeing characters from a musical treat each other with as much hostility as DeNiro and Minnelli are capable of dishing out. We really feel the innate need to sympathize with the DeNiro character, but he is SUCH a BASTARD!

The film is now playing in two NYC theatres (Cinema Studio 2 and the Quad Cinema 2) and should be seen by anyone who is interested in deviations from standard cinematic conventions. While there are some anxiety-ridden moments in the film, there are also some quietly beautiful ones. Any film by Martin Scorsese is worth seeing, and perhaps the sudden surge in NEW YORK, NEW YORK's popularity is due to the rather unimpressive crop of films that were released this summer. And yes, this is the film where that Frank Sinatra song came from.

Next week: S.O.B., STRIPES, HEAVY METAL, BLOW OUT AND EYE OF THE NEEDLE

the Scribe

## And Now...

### A Public Service Announcement

Does anybody know how long it takes to grow Rastafari braids? Here's what I mean: I had my hair cut to regulation length about two weeks ago and then I went to NYC to see an amazing Gil Scott-Heron concert where the percussionist wore these mean Rastafari braids that flew around all over the place whenever he shook his head. Thought crossed my mind as per how neat it would be had I Rastafari braids of my very own. So I just wanna know how long I have to wait before my hair's long enough.

If anyone within the sound of my typewriter has access to the answer, give me a call and I'll buy you a drink or something in exchange for the desired information. I can be reached via the Scribe office or at 579-4655. This is for real, I'm not just kidding. Thanx.

*Steve*



The late Bob Marley wore really humongous Rastafari braids which attracted a lot of attention from those who didn't. [Drawing by Brian Grady]



## University Players: Start of a Second Season

by Julien Wheatley

The University Players offer interested students the chance to work on theatrical productions, be they theatre majors or not. Those interested in auditioning should be on the lookout for posted dates and times in the Bernhard Center. The Players' first production of the Fall Semester will be a contemporary drama, the selection of which has not yet been finalized. Officers for the University Players are: Mary-Ann Buono, President; Steven Freidman, Vice President; Donna Brokman, Secretary and Steven Silverstein, Treasurer. Faculty Advisors are Gloria Thayer and Charles Flaks.

After years of inactivity, the idea of University Players was taken out of mothballs last September and with renewed vigor the group produced two one act plays in the 1980-81 school

year: the controversial *Sister Mary Ignatius Explains it All For You* and *Marie and Bruce*. The Players remained active throughout this past summer with their productions of *Nightclub Cantata* and the very recent *Working*. This year, the University Players would like to put on as many productions as possible but in order to accomplish this they need people who are willing to get involved.

As University Players' Vice-President Steven Friedman explains: "We need people for everything, if you wanna turn on a lightbulb, if you wanna build scenery...There are all kinds of neat little jobs for anyone who is interested in anything. It won't be scary, it'll be a lotta fun. Come if you're interested. If you're not interested, come anyway. It's one of those kind of things where we need a lot of people — the

more people we have working with us, the greater the opportunity we'll have for putting on more productions."

Some members of the Players are working on original scripts which may be produced at a later time. Others are working towards putting together a flexible musical troupe of actors, singers and dancers who will be able to tour High Schools, nursing homes and other such places around Fairfield county. Recently the Players gained access to the Carriage House, where they plan to produce a show later this year.

The University Players meet on an average of two or three times a month. These meetings are held somewhere in the Bernhard Center, usually in the Bubble Theatre. Watch for further announcements in future issues of the *Scribe*.

*the Scribe*

## A Bunch of Record Reviews by Robert Bullard and Steve Cioffi

Robert Fripp: *The League of Gentlemen* (Polydor)

THE LEAGUE OF GENTLEMEN was originally intended to be the third installment of a five-part trilogy with Daryl Hall. Because of legal problems, Hall could not join Fripp and so Fripp started the trilogy himself. In the trilogy, THE LEAGUE OF GENTLEMEN is devoted to experimenting with "indiscretions" and "disco-tonics". Disco-tonics are Fripp's conception of the essential elements of dance music. The music is mostly dense overlays of sound and rhythms against the NARE-NE-NARE-NE-NOWRE of Fripp's guitar. While it's dynamic and intricate music to dance to, I think Chuck Berry accomplished this a long time ago. On the whole, the album is a technical and intellectual showcase. But after a few listenings, I grew tired of the head games Fripp plays with his music. Fripp also tosses in a dose of his political, social and sexual values in the form of indiscretions (sound mixes of conversation, interviews and effects). The indiscretions are amusing to hear when sandwiched between songs, but quickly become sermons after awhile. I would recommend this record to people who enjoy Fripp. To the people who don't, or have never heard of him, I'd say buy EXPOSURE.

...R.B.

Joe Jackson's *Jumpin' Jive* A & M

Joe Jackson's sudden sojourn from New Wave to Big Band covers made many heads do a one-eighty. JUMPIN' JIVE, Jackson's fourth album, contains a rousing assortment of forties Jazz tunes from the likes of Cab Calloway, Glenn Miller, Lester Young and Louis Jordan. Jackson's arrangements of these numbers are extremely lively, capturing the flavor of the era they were written while incorporating the power-pop vitality that was very much a part of his first three albums. JUMPIN' JIVE features a brand new six-man ensemble (only bassist Graham Maby remains from Jackson's earlier band) and is guaranteed to start your legs a-twitchin' and your toes a-tappin'. If you've ever been interested in Big Band music but never knew where to start listening, go out and buy JOE JACKSON'S JUMPIN' JIVE. Then go out and buy Cab Calloway, Glenn Miller, Lester Young, Louis Jordan...

...S.C.

Al Jarreau: *Breakin' Away* (Warner Brothers)

Al Jarreau possesses one of the most distinctive solo singing voices around right now, he has carved out an interesting style with his bouncy, flexible phrasing and effervescent delivery. With the release of each new album, Jarreau's popularity continues to increase and his audience continues to broaden-out; his records reach successively higher marks on the pop charts. His latest album BREAKIN' AWAY does have a few lukewarm selections which eventually smooth themselves out after repeated listenings and blend in with the rest of the material, much of which is highly animated and pretty damn exciting.

Some old-school jazz enthusiasts have dropped to the linoleum in shock when they learned that Jarreau had taken Dave Brubeck's classic instrumental piece "Blue Rondo a la Turk" and added lyrics to it. Not to worry, though. Al handles the rapid-fire syllables pretty well and the updated version of "Blue Rondo" retains all it was born with. Besides, if Brubeck didn't want lyrics tacked onto it, he wouldn't have given permission. There are a couple of other Jarreau albums that are a wee bit more essential than BREAKIN' AWAY, so I'd go check out THIS TIME or LIVE AT THE RAINBOW before buying this one. But if you already have those two, then BREAKIN' AWAY wouldn't be a bad purchase at that.

...S.C.

Quincy Jones: *The Dude* A & M

Stop me if I'm wrong, but so far I've heard only one cut from THE DUDE on AM radio ("Just Once") and one on FM ("Ai No Corrida"). That's appalling when you consider that somebody like Gino Vannelli gets more airplay than a man who's been in the musical mainstream for close to thirty years. Any one of the cuts from THE DUDE would be suited for constant broadcast.

Vocalist Patti Austin is showcased on this album and really shines out after so many years of waiting in the wings. THE DUDE also features such jazz and pop heavyweights as Stevie Wonder, Michael Jackson, Jean "Toots" Thielemans and Herbie Hancock, plus a rhythm section that'll knock you clear into next week. THE DUDE is one of the few recent albums that deserves to sell as well as it has been selling. And it's been quite a while since Quincy Jones has performed on an album which bears his name, usually devoting his time to supervising the ultrasolid production that has become his forte. But on THE DUDE, Jones himself makes a cameo appearance as a backup vocalist in the title track. Will wonders never cease?

...S.C.

The Psychedelic Furs: *Talk. Talk. Talk.* (Capitol)

The Psychedelic Furs' first album struck me as a confused album by confused musicians. TALK. TALK. TALK. is a more controlled and focused album but it also sacrifices some of the good qualities of their first record. There is less freedom and experimentation and more of a set musical formula on TALK. TALK. TALK. While it works on "Pretty in Pink", "Mr. Jones" and "No Tears", it isn't until "All of This & Nothing" (the last song on side two) that the Furs show their potential.

TALK. TALK. TALK. is the kind of album that gets better the more you listen to it. But is this due to a catchy formula or genuine song-writing? As far as this album is concerned I don't really think it matters, but the Furs could end up trapping themselves on the next album.

...R.B.

## Cinema Dept. Fall Film Series

The Cinema Department begins its fall film series, "FANTASY AND THE SUPER-NATURAL," this Friday with a gory double-feature of tales about the lecherous Satan himself, Prince of Darkness, liege of horror, all-hateful master of contempt. From the twisted mind of the man who brought you *Altered States*, Ken Russell directs *The Devils*, about a priest accused of sorcery in 17th century France. Sacrificial beauties, incantational nightmares, deeds from the depth of depravity splatter this film guaranteed to make you change your tune.

But before and after *The Devils*...Lucifer, the scourge of the underworld, possesses an innocent soul to enact his evil will in *The Exorcist*, the most infamous tournament-of-terrors of them all. Temperaments will turn, shades of white will turn a deep, dark, shrouded black. Against the horrific and the sinister there is no sanctuary!

Friday and Saturday

THE EXORCIST 7:00 pm & 10:50 pm

THE DEVILS 9:05 pm

Recital Hall  
Bernhard Center  
Admission \$1.50

## TIN WHISTLE CAFE

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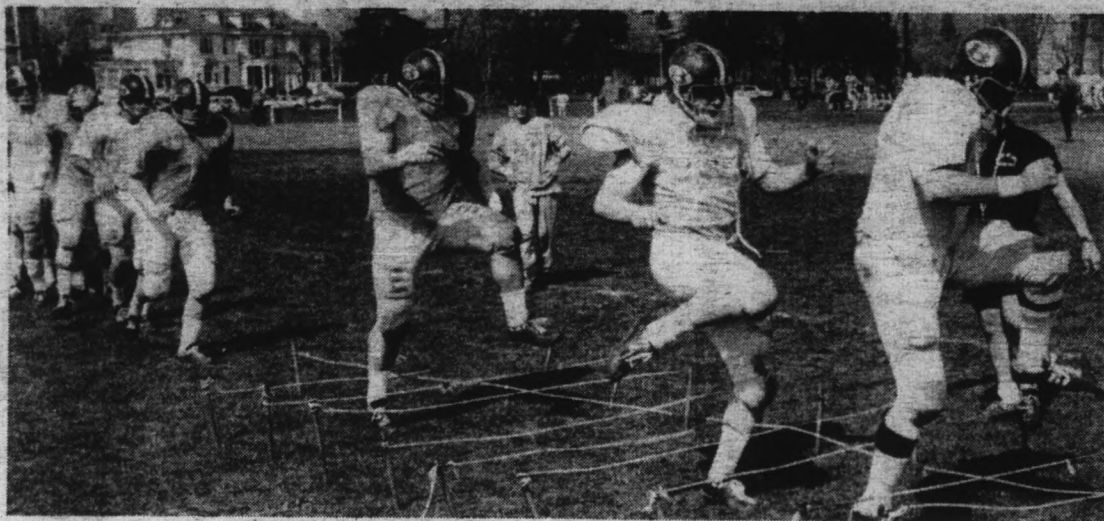
## TWO JENSEN SPEAKERS NEARLY NEW

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Contact Lisa at #3471



# All Sorts of Good Things Happening at Arnold College



Whatever's happening at Arnold, it's not this.

Arnold College, the prime phys. ed. school in the U.S. is affiliated with the University of Bridgeport. The activities associated with the college are a source of activity and entertainment for both participants and spectators.

Arnold College has a "well-rounded" staff. One of the most respected and outstanding professors is Dr. Helen Spencer. Dr. Spencer is the type of professor to whom many students go to for advice and comfort.

Mr. Leibrock, another outstanding teacher, takes special interest in skills and activities. He particularly helps the "helpless" females.

Arnold College also houses the intercollegiate athletic teams. In the fall, students can follow the simple route of spectating one male sport (soccer) or trying to juggle each of the three women's sports offered (tennis, field hockey or volleyball). It is obvious by the attendance at the games that UB students are choosing the easy route by just attending soccer games.

As both the leaves and snow start falling, students head for the Harvey Hubbell. There is where the students express their true support for the UB athletic teams. One of the famous attractions to a UB basketball game is the souvenirs distributed to the fans. Many of the calm and peaceful students engage in major skirmishes in attempting to grab sticks with strips of crepe paper called pompoms or a mini plastic basketball. These skirmishes usually provide more excitement than the game itself. (As a point of interest, there is also a women's basketball team who play in the Harvey Hubbell).

There has been much speculation as to whether or not there is a gymnastic team. After days of research and investigation, I have concluded that there is a gymnastic team. It is also rumored that Robert Redford works out with the team, whose season is also in the winter.

As the weather gets nice and Seaside Park begins to fill, people crowd to the baseball diamond to escape the confines of the dorms. They pay more attention to the "sideshows" around the park than to the game itself.

If the people want a change

of scenery, they can wander to either the tennis courts or the softball diamond. Of course, that never happens because people just love the sights in Seaside Park.

After a long, long day of

watching, everyone celebrates the victories of Arnold College. **THREE CHEERS FOR UB!!!**

David Jacobi

*the Scribe*

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card. A Western Union Charge Card Money Order, up to \$1,000, will be flashed to the Western Union office or agent nearest your emergency.

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\*The MasterCard name is owned by Interbank Card Association.  
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### Western Union Charge Card Money Order.



## HIS FIRST YEAR OUT OF COLLEGE, FRANK QUACKENBUSH RENOVATED THREE BUILDINGS, WORKED ON A DAM, PAVED A ROAD, AND BUILT TWO CHOPPER PADS.

"Most of the engineers I graduated with probably wound up as an assistant engineer to somebody else. Maybe doing the details for somebody else's design or supervising some small aspect of construction."

"But my first year as an Engineer Lt., I've designed many of my own projects and supervised the construction on everything from baseball dugouts to the concrete work on a dam. Earthmoving, grading, filling, paving, concrete work, masonry — you name it, I've supervised it."

"Whether I stay in the Army or go into civilian construction work later, I've got experience that some engineers won't have when they're 30!"



2nd Lt. Frank Quackenbush majored in civil engineering at the University of Arizona and was a member of Army ROTC.

Army ROTC got Frank Quackenbush off to a good start in his field. It can do the same for you whether you're a civil engineer or an English major. For more information stop by the Army ROTC office on campus.

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BE ALL YOU CAN BE.**

## THE VOLLEYBALL TEAM IS LOOKING FOR PLAYERS

If you're interested  
they meet every  
weekday in the  
gym at 6:00

Continued from page 3  
leadership ability, however. "Both of us are new at this," she said, "so we still have a lot of questions. Some of them are pretty stupid."

Skillman is not really as new as she claims. President of the Accounting Club at UB, she is "close" to installing a chapter of an accounting fraternity on campus, Beta Alpha Psi. She also cuts hair in her limited free time. "Those are my signs you see all over campus," she mentions.

The two don't really see any major problems for the class as a whole. Raccasi pointed out that he thinks there will always be a certain percentage of sophomores who will stay in their rooms and refuse to become involved to any extent with their classmates. "Kids are like wine," he suggested. "There are good years and bad." He believes strongly that the Class of 1984 is a very good year, and will continue, like fine wine, to get better with age.

  
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WELL THERE YOU HAVE IT FOLKS! AFTER SWALLOWING OVER NINE HUNDRED SUPER-HOT JALAPENO PEPPERS, OLD ERNIE HERE ACTUALLY PREFERS THE TASTE OF **OLD VIENNA CANADIAN BEER** TO A NICE GLASS OF 1-STEP OVEN CLEANER! WADDYASAY, ERNIE?

THE HOLLOW PINKY PAPERS? WASN'T THAT WITH MARCELLO LUBRICANTE? SURE... AND BORIS MENZES PLAYED THE OLD GYPSY PRIEST IN THE SCENE WHERE THEY TURNED LOOSE THE GIRAFFES IN THE CHINESE RESTAURANT...



OK. BACK TO YOU,  
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CHIMP & GORILLA  
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This advertisement is a blatant attempt to persuade you to buy Old Vienna beer. If you keep buying our beer, we'll keep running our cartoons.

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**\$1.25 WITH UBID**

**THURSDAY AT 8 AND 10:30 PM  
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**STUDENT CENTER SOCIAL ROOM**

We're having a party with  
**SOUTHSIDE JOHNNY**  
and the **ASBURY JUKES—**  
with **BACK TO EARTH**

Sunday, September 20, 1981, 8 p.m.

**HARVEY HUBBELL GYM**

**General Admission:**

Full Time/ELS \$5.50; Part Time/Staff/Law \$7.00; Public \$9.00

**A SCBOD CONCERT PRODUCTION**





# DANA SCHOLARSHIP

by Lisa A. Sahulka  
Co-Managing Editor

Sixteen new people have been awarded the Dana Scholarship, bringing the overall number of recipients to approximately forty-five.

These recipients are awarded grants according to need, and become members of the Dana Honor Society. The Society meets once a month. Members are expected to represent the Society at campus functions.

The scholarship was founded by Charles A. Dana, and is given to students on the basis of "character/promise of leadership, and academic ability", according to George Blake, advisor to the program. Most students who receive the award average a cumulative average of 3.8, although, as Blake pointed out, character, and leadership qualities are considered above the grade point average.

Since Blake has assumed responsibility for the scholarship society it has become a more prestigious award.

Two years ago there were 120 students holding the title, and the amount of money they were given was relatively substantial. But as the years went on, tuition went up and the scholarship stayed the same, thus making the amount of money and the distinction of the award considerably less.

"We wanted to make the grants more," Blake commented, "and thus more meaningful to the student, so we tried to regularize procedures."

One method employed to ensure the status of the award was having the individual applicants screened through their departments. "We hoped," Blake said, "department heads would nominate students." He added that students could also recommend themselves.

With the nomination the applicant must also procure two recommendations, one from a faculty member, and one from an individual who can attest to the student's character. The students are also required to write an essay. A "crazy, stupid essay on

why they should be a Dana Scholar," Blake explained.

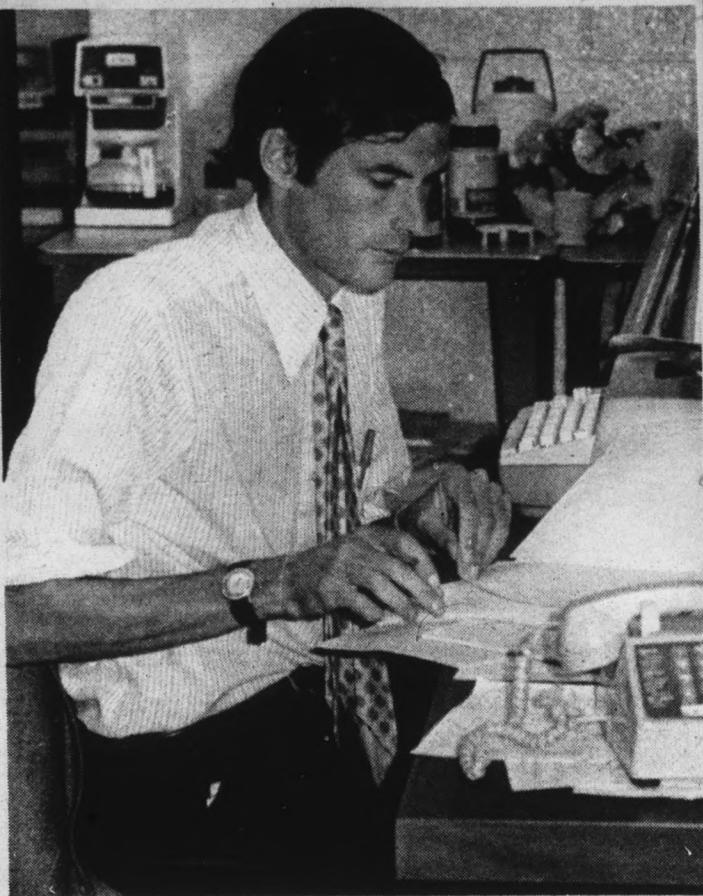
These samples of the students' merits are presented to the reviewers and it is through them that a decision is made. Generally speaking, 15 students are awarded the scholarship from each class. This affects the consideration of the applications, because if the Dana Society has 15 members from one class, applicants from that class can not be accepted. The only way a qualified student can overcome this barrier is if the cumulative average of one of the 15 students in his or her class falls below a 3.2, then that slot becomes available.

This year, however, that policy was changed. "We put in more juniors," Blake said. "I'll give you my pet theory. It's a mistake electing sophomores because we have only one year to go by, and we have extraordinary amounts of qualified juniors."

After that statement, the advisor provided the list of the new "Danas". They are as follows:

#### Sophomores:

Christopher Akerlind  
Helen Betanees  
Julie Butler  
Vincent Calabrese



George Blake, advisor to the Scholarship Program  
[Photo credit: Kevin Hagan]

Kathleen Concilio  
John Hosier  
Rebecca Kaylor  
Lisa Peoples

**Juniors:**  
Elizabeth Amorosi  
James Browning

Deanne Butler  
Mary Eigel  
Diane Koukol  
Jeanne Schnieder

**Seniors:**  
Lisa Sel Grande  
Michell Reid

## Four Faculty Members Terminated

Continued from page 7

The "we" is the four teachers who are filing a collective complaint against the university because of the administration's continued reluctance to give any other reason for the termination notices than institutional need. The complaint is born under the philosophy that people doing a less than adequate job are fired, but that those who do their jobs, or more than their job requires, should be kept on. Carroll, who teaches both service and required courses in Sociology, said "personally I was upset...because we're people who have put a lot into this place. You expect to put in time that's necessary, but all the people who got terminal contracts put in a lot of extra hours."

For example, van der Geissen is president of the faculty council, which represents faculty on campus, and Carroll is a member of the council as well, in addition to being involved in other U.B. committees.

But beyond their roles in extra curricular activities, the gap they will be leaving in their departments seems to be relatively significant. When van der Geissen doesn't come back next year on-

ly two people will be teaching Political Science to 35 majors. The sociology department has less majors but more service courses, and Carroll's teaching responsibilities fill in a great many of those time slots. Polca is the women's basketball coach, and it is more than obvious what type of responsibilities she has been assuming. Finally, how well can the music department fair without Regan? But to van der Geissen this is not even the point. "My position," he said, "is very simple. If they get rid of me they are lowering the quality of education here. I'm pretty good."

And in a concluding statement on the termination notices he said, "I think the administration is just too lazy to prove their case. You have to be very careful about taking the easy way out."

It is, in the final process, however, not whether the "easy way out" is a detriment to the faculty, or the administration. It is not even whether the tenure policy is fair, or if it's not a matter of "fair" at all. To the student, the primary consideration is how this process affects his or her education.

There is most certainly a gray area involved in the ideology of tenure, and for that matter collective bargaining as a

whole. But there is never a gray area in education, for if the professor that is standing in front of you is worried about his job, or angry about losing it or not concerned because he has his job forever, it affects the way he teaches. It is for this reason that the idea of tenure seems so contrary to education; the professor must spend seven years delicately stepping on polished glass, and the rest of his academic career dirtying it.

*the Scribe*

“**My position is very simple. If they get rid of me they are lowering the quality of education here. I'm pretty good.**”

**Hans Van Der Geissen**  
Political Science Professor